Still in Paradise running time is 120 minutes with no intermission.
SUPPORT FOR THIS MCA STAGE PROJECT
Many thanks to Yolanda Cesta Cursach, and to Securitas and the MCA security team for their flexibility.

SUPPORT FOR THE ARTISTS
Still in Paradise is supported by the Ville de Genève, République et Canton de Genève, Fonds municipal d’art contemporain (Geneva), Loterie Romande, Pro Helvetia (Cairo), Pro Helvetia (Zurich), Swiss Foundation of Culture (Zurich), Valiart Bern, Foundation Meyrinoise du Casino, Foundation Leenaards, CORODIS.

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FROM THE CURATOR
What is performance, if not an encounter between artist and audience? Yan Duyvendak and Omar Ghayatt go one step further: Still in Paradise starts with an encounter between two artists, and invites audiences to join them in questioning the role each of us plays when confronted with a global crisis, and the ways our experience of live theater might provide a lens for considering our complicity. In their takeover of our theater, the performers reveal that you, the spectator, resemble them—simultaneously an individual and part of a group. (After all, are the performers any more distinct from you than you are from the audience member sitting next to you?) Creating a series of formats for sharing perceptions, unexpected intimacies, and ideological beliefs based on experience and cliché alike, Duyvendak and Ghayatt reveal how each decision we make is both specific and general, personal and social. By asking for our mutual participation, Still in Paradise also asks about the big-picture stakes of that participation: unexpected agreement, discord, tension, relief, rejection, inclusion.

I am excited to see Still in Paradise and Please, Continue (Hamlet) in quick succession over two weeks, pushing all of us to reconsider how theatrical fictions and illusions emerge in the world beyond the theater’s walls, and the reverse—how theater can be a space to encounter the uncomfortable repercussions of our otherwise familiar social worlds. Many thanks to former MCA Curator of Performance Yolanda Cesta Cursach, for drawing the connection between these two works, framing them together with the conviction that Duyvendak, Ghayatt, and Roger Bernat’s mode of theater-making “constructs an ephemeral social architecture” because “theater is everywhere.” We hope you’ll join us again next week!

Tara Aisha Willis
Associate Curator of Performance
So here we are in our own cozy West, where things aren’t going too well, some of our media declare, but we know it’s worse elsewhere. We indulge in navel-gazing, find it intriguing, and don’t want others to disturb our tranquility.

Yet now, some of our politicians declare, they are invading us with their beards, their dark eyes, powerful voices, and different ways—all potential terrorists.

How easy it is, taking advantage of the situation, to spread hate of others. How efficient it is, to make the Muslim the scapegoat for our society, and avoid facing inconsistencies.

How to stay away from these xenophobic thoughts? How to tell the forest from the trees? And how to manage not to hate, in a binary and Manichaean way, the Other?

—Yan Duyvendak and Omar Ghayatt

ABOUT THE WORK

WE

YAN DUYVENDAK AND ROGER BERNAT

Please, Continue (Hamlet)
Thu–Sat, Apr 25–27, 7:30 pm, and
Sun, Apr 28, 2 pm, 2019

Copresented by the MCA Stage and the
Chicago Humanities Festival

Tonight’s performance is presented in tandem
with Please, Continue (Hamlet), another work
cocrated by Yan Duyvendak, which examines
the inherent theatricality of the courtroom.
Both works blur the boundaries between
performers and spectators, and may be
experienced separately or together. For more
information, and to purchase tickets, visit
mcachicago.org.

ACCESSIBLE EVENTS

ASL-INTERPRETED PERFORMANCE
Fri, Apr 19, 7:30 pm

ASL-INTERPRETED PERFORMANCE
WITH AUDIO DESCRIPTION AND RELAXED
PERFORMANCE
Sun, Apr 21, 2 pm
YAN DUYVENDAK (CONCEPT AND PERFORMANCE) was born in the Netherlands, and lives between Geneva and Marseille. Trained at the Ecole Supérieure d’Art Visuel in Geneva, he has worked in contemporary performance and live art since 1995. Since then, he has produced a chain of creations and performances at venues including Fondation Cartier, Paris; EXIT performing arts festival, Helsinki; Art Unlimited Basel; Museo Reina Sofia, Madrid; Ménagerie de verre, Paris; Vooruit, Ghent; Festival d’Avignon, France; Theaterspektakel Zurich; TheaterFormen Festival, Hannover; CDN, Montreuil; and Wiener Festwochen, Vienna. Over the course of the years, he has increasingly become a point of reference in Swiss and European art. His art underlines in particular how the overwhelming mass of televised, computer, and mental images, as well as our social codes and other rituals of society, thicken the curtain between ourselves and reality. Yet Duyvendak’s work never fails to affirm human dignity and reveal the ways that our image-dominated society imperils our welfare. His latest creations, Made in Paradise (2008), cocreated with Omar Ghayatt and Nicole Borgeat; Please, Continue (Hamlet) (2011), cocreated with Roger Bernat; Sound of Music (2015), and ACTIONS (2017), cocreated with Nicolas Cilins and Nataly Sugnaux-Hernandez, are his most political works to date. Duyvendak’s videos are included in numerous public and private collections, for instance the Musée des Beaux-Arts in Lyon and the Museum der Moderne (MdM) in Salzburg. He received the Swiss Art Award in three consecutive years (2002, 2003, and 2004), the Namics Kunstpreis für Neue Medien in 2004, and the Network Kulturpreis in 2006. He has also been selected for several artist-in-residence programs, which have taken him to Cité des Arts in Paris, Atelier Schönhauser in Berlin, and Pro Helvetia’s Swiss Artistic Studio in Cairo (2007, 2008, and 2009). In 2010 he received the most prestigious Swiss award for contemporary art, the Meret Oppenheim Preis. From 2012 to 2017, Compagnie Yan Duyvendak received financial support from the City and Canton of Geneva, as well as from the Swiss Arts Council Pro Helvetia.

OMAR GHAYATT (CONCEPT AND PERFORMANCE) was born in Cairo in 1976; in 1998 he received his BA in arts and education. An early interest in drama, combined with a strong sense for the visual, led him to develop his characteristic blend of performance art, visual theater, and scenography. In 2003 Ghayatt received the first state prize ever awarded in Egypt for performance art. The following years, he performed in various countries, including Bosnia, France, Korea, Poland, and Turkey. Concurrently with his travels, he organized a long-term project in Egypt, Sabeel Cairo, to promote performance art. In 2007, Ghayatt traveled to Bern as a resident artist of Pro Helvetia, and in March 2008, he started Made in Paradise, a project in collaboration with the Swiss artists Yan Duyvendak and Nicole Borgeat. The performance has been presented all over Europe, at festivals such as Theaterspektakel Zurich and Temps d’Image, Ferme du Buisson, Marne-la-Vallée, France. In 2009 Ghayatt received a master’s degree in scenography from the Zurich University of the Arts (ZHdK), and in 2010 the city of Bern awarded him a grant for a studio in the PROGR center for culture production.
Join us for dinner or drinks before or after the theater at Marisol, named one of the “hottest restaurants in Chicago” by Zagat and one of Vogue’s “Six Chicago Restaurants You Should Know About Now.” Call 312–799–3599 to make reservations.

**DATE NIGHT**

![Marisol Escobar. Photo: Herman Hiller.](image)

**SEASON CALENDAR**

**2019 WINTER/SPRING**

**Jan 24–27**  
Mariano Pensotti  
*Arde brillante en los bosques de la noche (Burning bright in the forest of the night)*

**Feb 7–10**  
Ingrid Fiksdal and Jonas Corell Petersen  
*STATE*

**Feb 11–13**  
Ingrid Fiksdal  
*Diorama*

**Mar 21–24**  
Annie Dorsen  
*The Great Outdoors*

**Apr 18–21**  
Yan Duyvendak and Omar Ghayatt  
*Still in Paradise*

**Apr 25–28**  
Yan Duyvendak and Roger Bernat  
*Please, Continue (Hamlet)*

**May 2–5**  
Adrienne Truscott  
*THIS*

**May 9–12**  
Manuela Infante  
*Estado Vegetal*
SUPPORT FOR MCA STAGE

Lead support for the 2018–19 season of MCA Stage is provided by Elizabeth A. Liebman.

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Sharon* and Lee Oberlander
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Ellen Stone Belic

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*Enact Chair
As of March 2019

ABOUT ENACT

MCA Stage is supported by Enact, a group of MCA donors dedicated to supporting the museum’s renowned Stage programs.

Join today for opportunities to meet artists and gain behind-the-scenes access alongside MCA curators—all while providing vital support.

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ABOUT MCA STAGE

As an internationally renowned institution devoted to contemporary culture, the Museum of Contemporary Art Chicago presents the most thought-provoking visual art and performing arts of our time. MCA Stage is a vibrant series presenting theater, dance, and music by leading artists from the United States and around the world in the MCA’s three-hundred-seat Edlis Neeson Theater.

MCA Stage’s groundbreaking performances are an integral part of the MCA’s artist-activated, audience-engaged programming. Along with the museum’s exhibitions and educational initiatives, they encourage a broad and diverse community to experience and discuss the work and ideas of living artists.

PARKING
Validate your ticket at the coat check for $12 parking in the MCA garage (220 E Chicago Ave) and the Bernardin garage (747 North Wabash). The $12 parking is limited to six hours on the date of performance.

LOST AND FOUND
To inquire about a lost item, call the museum at 312-280-2660. Unclaimed articles are held for thirty days.

SEATING
Please switch off all noisemaking devices while you are in the theater.

Patrons are seated at the management’s discretion. Food and open beverage containers are not allowed in the seating area.

REPRODUCTION
Unauthorized recording and reproduction of a performance are prohibited.

GENERAL INFORMATION
312-280-2660

BOX OFFICE
312-397-4010

VOLUNTEER FOR PERFORMANCES
312-397-4072
mcastage@mcachicago.org